

MUSICAL FETTER

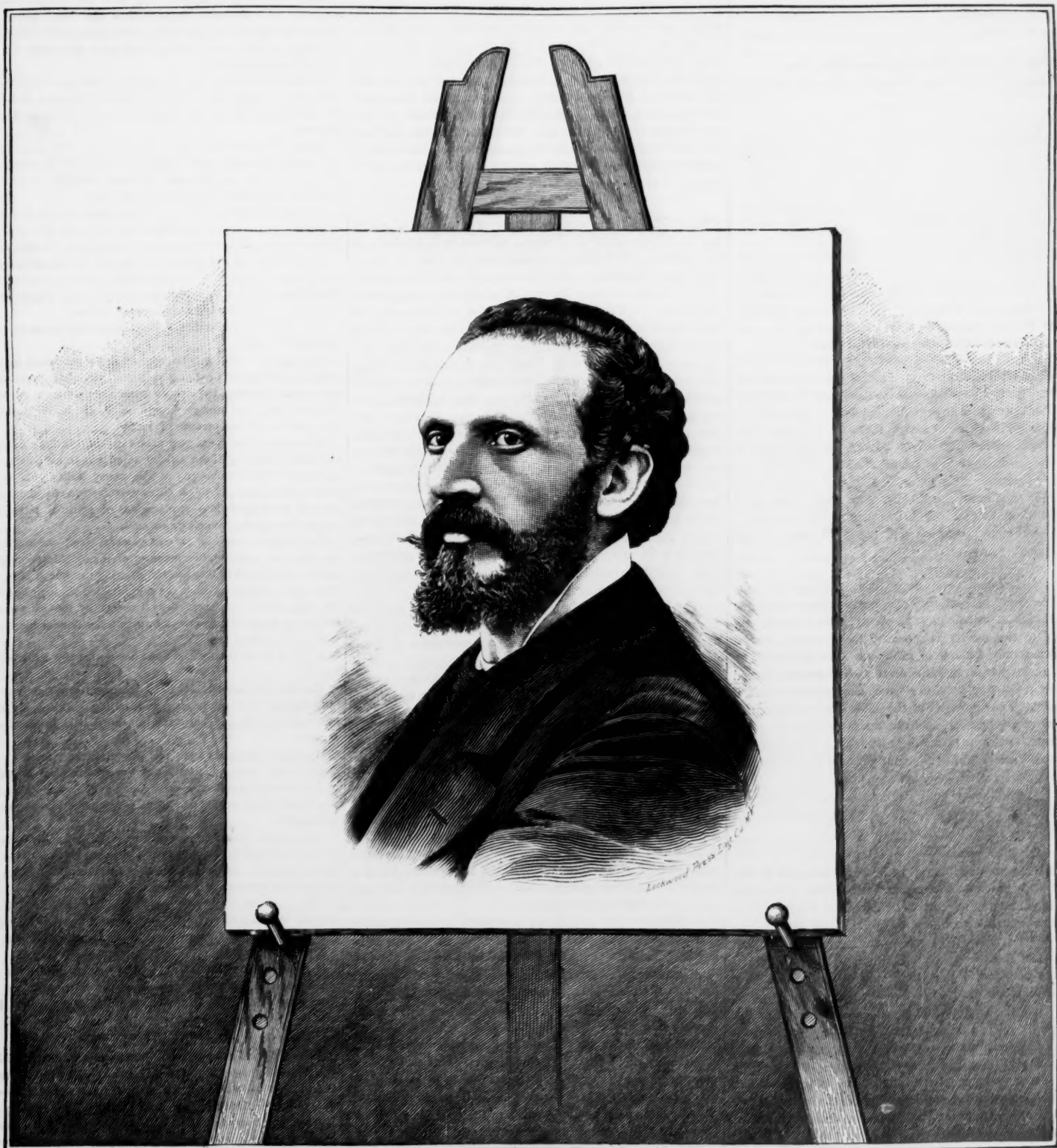
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. VII.—NO. 16.

NEW YORK, WEDNESDAY, OCTOBER 17, 1883.

WHOLE NO. 192.



LUIGI GUADAGNINI.

THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED 1880.

Subscription (including postage invariably in advance.)
Yearly, \$4.00; Foreign, 5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.

Three Months.....\$30.00 | Nine Months.....\$60.00
Six Months.....40.00 | Twelve Months.....80.00

Advertisements for the current week must be handed in by 3 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, OCTOBER 17, 1883.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

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The "Musical Courier" is the Only Weekly
 Musical Paper Published in the United States.
 Office, 25 East 14th Street, New York.

A PROMINENT feature of the recent concert, with tableaux, given on an elaborate scale by the Veiled Prophets at St. Louis, was an interminably long programme of concert pieces, in virtue of which the audience was in no mood to appreciate what was good, and became wearied before the performance was over. A short programme is especially desirable for concerts, and the sooner those interested in such musical occasions learn that a few good things "short and sweet" are better than a "pile of agony," the more satisfactory concerts will prove to auditors and artists alike.

WHEN Gounod's oratorio, "The Redemption," was first heard here we recorded our opinion of its value from the highest artistic point of view. This was not very favorable to the work. It appeared to us a very refined work, but totally lacking in sublimity. We discovered no majestic or mighty ideas in the oratorio, and we pronounced the music as a whole "cheap" and comparatively weak, if not secular. This opinion, at the time, was only accepted by a few of the best musicians here. Now, however, English journals point to a revulsion of feeling with regard to the work, for the critics are handling it with much severity, which should have been done in the first instance. "The Redemption" will soon find its level, notwithstanding the boom with which it was started by the publishers and the composer, who styled it "the work of my life."

THERE is no such thing as absolute progress in art. What is generally denominated as progress is in reality only change; or it is at most a remixture of all the forms and matter that has been used before. Taken in this light there is nothing that proceeds from any composer's pen that can be called absolutely original, although modes of treatment may be so novel that they may be called individual manifestations of the minds of a few exceptionally gifted human beings. The gradual progress of a composer like Beethoven is perceptible to those who carefully compare the opus 1 with opus 2, the opus 2 with opus 3, and so on up to the last sketch that came from his pen. The twentieth opus was as dependent upon the first opus, as the first opus upon the composer's education and extensive acquaintance with the works of all the writers who had lived before him. Progress may be rapid, but not absolute.

OUR church services are not exactly the medium whereby singers should be enabled to show off their skill at the expense of propriety, it might be said. We advocate a finished rendering of all the music necessary in a religious

ceremony; but there is something of a difference between a satisfactory and reverent execution of essentially sacred works, and a flippant, concert-room flavor of interpretation of half secular compositions set to sacred words. An amusing incident is told of a certain singer which can be appropriately related here. As she stepped forward to sing a showy solo, she unconsciously bowed to the congregation, precisely as she would have done if she had been standing on a concert-hall stage. Of course, [some of those present smiled a broad smile; others, more religiously inclined, looked indignant, but the singer went on and vocalized away for dear life. How charming, and all in a church!

WHEN we think of the near approach of the present season of Italian opera to be given at the Academy of Music and the new Metropolitan Opera-House, and contrast it with the state of affairs that flourished even in Milan, the home of Italian Opera, a century ago, we have to admit that our amusements now are of rather a complicated and extensive order. In the autumn of 1778, when the Scala was opened in Milan, the subscription was only for two serious operas, five ballets and twelve ball festivals. The prices were three in number—one for the nobility, one for the regular citizens, and one for the riff-raff. To get into the theatre two tickets were necessary—a door ticket and a ticket to enter into the auditorium. Then the ballet was made up of two dancing couples *di cartello* and fifty male and female dancers. Both the prime donne and contraltos were men. Now turn from this picture to the prospectuses of Mapleson and Abbey, and opera *habitués* will not begrudge the fun the opera-goers of Milan had a hundred years ago. In this country Italian opera is at its height.

CONCERTS have been given, the programmes of which have been made up of works selected by a *plébiscite* of the audience. Still further, at some concerts given in England the audience was invited to select the principal vocalist for the concert to follow the one at which they were assisting (to use the French vernacular). Naturally enough, this was a decided novelty, and the audiences, no doubt, felt as greatly flattered by the confidence reposed in their discrimination as the vocalists must have been delighted by being selected in such a manner. The question that arises here is whether any solid benefit results from this mode of drawing up a programme or selecting a singer. Musicians are well aware that in matters of high art the public's decision is not of great weight, whatever may be the value of its verdict with regard to vocalists. Besides which it is doubtful whether the true feeling of the audience is expressed even by means of a *plébiscite*, for we all know that many persons are likely to vote for this, that and the other, purposely to escape the accusation of being devoid of taste, although they may be utterly unable to understand and appreciate what they have helped to get performed. We might even carry this point farther and assert that this same weakness is exhibited by would-be professional musicians, many of whom make it a duty to parade their enthusiasm for Wagner, Brahms and others, while the compositions of these writers are practically sealed to them.

Perhaps at a special concert for a special purpose a *plébiscite* may be resorted to without harm resulting therefrom, and when the overture to "Fra Diavolo" and the "Turkish Patrol" may as well be performed by the reduced orchestra as the Vorspiel to "Meistersinger" or Beethoven's seventh symphony. But at concerts of a high order, in which classical works form the substance of the programme, a *plébiscite* would be manifestly absurd. The conductor alone should be intrusted with the drawing up of the programme, for it is a matter which requires experience and extensive knowledge. A conductor who is incapable of making up an attractive and well-balanced programme, especially if the concert be of a somewhat miscellaneous character, is not generally the man to be at the head of an orchestra.

A *plébiscite* was no doubt a novelty as applied to the selection of programmes and singers, but it will never be anything but a novelty, and will only be tried again in very rare instances. A ready-made programme that the public can look at beforehand, is the only lasting method of procedure. Any departure from it may startle by its uniqueness for a time, but will soon disappear. The public is in a certain degree the patient of the conductor, who has, or should have, in his mind the building up of its musical system as solidly as possible. If the conductor is incapable of doing this, the public will never be able to do it unaided. So we ask that full power be given to the conductor.

The Ideal Opera Company began an engagement at the Globe Theatre, Boston, on last Monday, when "The Weathercock" occupied the programme, as it did on last night, and will do to-night. To-morrow evening "The Bohemian Girl;" Friday, "Fra Diavolo;" Saturday afternoon, "Patience," and Saturday evening "The Mascot" will be performed.

THE RACONTEUR.

SOME Edisonian genius who can invent a scheme to prevent the usual interruptions between the acts of an operatic or theatrical performance caused by the general hegira of thirsty individuals, will earn the thanks of *The Raconteur* and win undying renown.

His name will be repeated by future generations of little children as one who deserved well of his countrymen and made himself a public benefactor.

This old-time annoyance grows in strength every year, and we may soon see it extend its ramifications so that sweethearts and wives will precipitately take their departure at the earliest interval in an evening's entertainment.

In order to excuse himself from his companion to the theatre the average young man finds his imaginative talent brought into full play.

He fancies he is going out "to see a man" on important business between the acts, that he is going to "buy a clove," or "curl his hair," and after imparting one of these mysterious messages to his lady friend, he starts out on his pilgrimage.

On his return, one would think from his brief absence that the "man" was waiting no further away than the neighborhood of the lobby, while his breath would indicate that the "clove" was a very large one and of a peculiar quality, and that the hairdresser he delayed so late in the evening to call upon had made his hair curl of its own sweet will.

Certainly he re-enters into the spirit of the opera with freshened zest and shows an acuteness of critical judgment and depth of appreciation that his fair companion never dreamed that he possessed.

And yet the remaining half of the audience that does not go out between the acts cannot sympathize with that fat young man who squeezes his way between the seats, rumpling dresses and breathing dire destruction on friend and foe.

They would prefer that he should dine more generously at home before sallying forth to excite the wrath of people who go to the theatre to see a performance and not to indulge in drinking bouts.

The *Raconteur* is not disposed to mount the temperance rostrum to-day, and to show how charitable is his disposition toward the failings of others he would offer a few friendly suggestions to the patrons of the flowing bowl between the acts.

The adoption of Parisian devices would obviate much of the annoyance in point.

Opera-glasses with a little cognac deftly concealed in them could be used without exciting suspicion, and natty canes might rest at times between the lips to some more pertinent purpose if they contained the vintage known as P. O. R. W., instead of being put to the base practice of suction.

If the soul of the opera-goer rebels against the base deception involved in making these articles administer to his palate, managers might find it would pay to hire pretty waiter girls to pass around champagne *frappé* on silver salvers between the acts, or some of those mysterious combinations of spiritual refreshment which the ungodly denominate cocktails.

There might as well be no concealment about the matter and the free and comfortable manners of the old Alcazar might as well be transferred to the theatres, drawing the line at beer, however, as for patrons to have the skin brushed off their knees and the fresh bloom worn from their trousers by the exits and entrances of impatient mortals who strike a bee-line for the door as soon as the curtain falls.

It is only in the theatre and opera house that this national habit prevails.

The man who takes a lady to church ought consistently to rush out after the *Te Deum* is sung, and, raising his drooping spirits at the nearest house of entertainment, hurry back in time for the sermon.

He might disappear from the pew after the "firstly," "secondly" and "thirdly" portions of the ecclesiastical exposition, or just before the collection was taken up, and when the sermon was finished dart out for an appetizer to enable him to enjoy the benediction.

The practice should be in vogue between the subdivisions of a lecture or the different numbers of a concert, since it is so hard for an American citizen to keep quiet for a couple of hours without spiritual sustenance of some kind or other.

The *Raconteur* would suggest to the fair maidens of the metropolis to form a society, whose leading article of faith shall be that they will marry no man who goes out between the acts without taking them along.

This would be rigorous but healthy treatment, and its effect would soon be seen in the diminished contributions to the Peter Cooper fund and other worthy charities by the wine-rooms in the vicinity of the leading theatres.

Notice of civil marriage has just been announced in Dresden between Mme. Sembrich of the Royal Italian opera, and Professor Wilhelm Stenzel. The circumstances are rather romantic. Mme. Sembrich was a poor Gallician girl, earning about four shillings a day teaching violin playing, when she was sent by a patron of music to the Conservatoire of Lemberg, to study under Stenzel, who was a pupil of Chopin. Stenzel befriended the young girl, and at his own expense sent her to Vienna to study the piano under Epstein and Liszt, and subsequently to Milan to study singing under Lamperte. Mme. Sembrich has now become a great prima donna, and has returned the kindness of her benefactor by marrying him.

The Rival Impresarios.

THE Metropolitan Opera House has gone steadily and rapidly on to completion, and there remains no reasonable doubt, but that this new pleasure-place for the lovers of good music will be opened as announced, on next Monday night. During the past week the ornamentation, in paint, paper and gilding, has been pushed to an advanced state, the boxes have been carpeted, the chair seats put in place, the stage completed, and all the touches indicative of a work approaching completion may have been observed throughout the building. Messrs. Abbey, Grau, Tillotson, Stanton and Matthews declare themselves more than satisfied with the progress made. Signor Vianesi, the conductor, has been holding rehearsals—at intervals when he could silence the hammers and saws of the carpenters with a wave of the baton, and he too joins in the general joy of the assured prospect of "Faust" in the new opera-house on Monday next.

The opening of this building is assuredly one of the greatest musical events in the history, not alone of this city, but of the country, because it has associated with its success or failure the extent to which the musical taste and needs of the city have gone, and further, the question as to where the local centre of musical attractions is to be.

Managers, directors and leading patrons of grand opera are asking themselves and one another how the Metropolitan Opera House will affect Colonel Mapleson and the Academy of Music. Many of them predict a disastrous effect on the gallant Colonel. They refer significantly to the financial load which he has had the reputation of carrying by the aid of others, and assert that Manager Abbey has out-generated him in various ways. "The Academy is too far down town now," said a well-known manager to THE MUSICAL COURIER representative, the other day. The whole drift of theatrical and musical life is uptown. Old associations around the Academy of Music have kept the interest of the lovers of grand opera about the Academy for years, but this can now no longer hold. There has been no other place for Italian opera for the season, until now. And now, that the Metropolitan Opera House is open, you will see the effect. Of course, people will go to hear Patti and Gerster and other first-class artists, but Mapleson will find that he can't palm off a lot of second and third-rate singers upon the public now as he has done before. He will be held to a strict accountability, and if he tries any of his old tricks he will soon discover that there is a rival house."

Another manager told THE MUSICAL COURIER representative that this city would not support two such places as the Academy and the Metropolitan Opera House; that people would choose between the two, and the probability was that the Metropolitan would be the choice, "because people who patronize grand opera, live uptown, and, what is of more importance, the tendency toward our best pleasure centres is uptown."

Rudolph Aaronson was asked what he thought of the matter, especially of the effect of the Metropolitan Opera House on the Casino.

"Why," said he, "it will benefit us of course, and the Casino in turn will affect the Metropolitan favorably. There is no rivalry between us. The Casino caters to the lovers of light and comic opera, while the Metropolitan will be devoted to grand opera. Both buildings are very attractive structures, and as you see from our audiences here—judging aside from the attractions of the opera on the boards—people are finding this neighborhood to be the centre of musical and dramatic attractions. The Metropolitan Opera House only increases the strength of the attractions in this part of the city. It will prove a success, I believe, and that success will benefit the Casino."

Messrs. McCaull, Dunlap, Aronson and Grau have been and are greatly interested in the fate of the new opera house, because they believe in its success, and hail it as an addition to the strength of the uptown attractions, which they think will be or are already the real pleasure centre of the city.

Appropos of the question, one manager asked on Saturday: "What is Colonel Mapleson doing all this time? He is still on the sea and has made no announcement. Perhaps he will land with a proclamation and, like Columbus, proceed to take formal possession. He will find Abbey well entrenched, however."

Colonel Mapleson has now arrived, and having been welcomed by such distinguished citizens as Ex-Postmaster-General James, Postmaster Pearson, Ex-Mayor Grace and other well-known New Yorkers, it is safe to say that he will rapidly develop his plan of campaign. The Colonel is an old warrior, skilled in counsel; and he will undoubtedly make much lively music in the air. Perhaps he has been playing the role of the old Cunctator of Rome, who believed in the "still hunt," and then surprised his enemy by his sudden appearance in force at weak points. However, the Colonel and Mr. Abbey are not enemies. They are only friendly rivals whose amicable contests will result in good to the music-loving public.

So, while we hail Colonel Mapleson, Madame Patti, Gerster and the Academy of Music on the one hand, we, with even-handed justice extend a warm welcome to Mr. Abbey and Madame Nilsson and the rest on the other. Hail, Academy of Music, with its past associations of grand and noble music! Hail, Metropolitan Opera House, with its glorious prospects of grand and noble music!

And now, gentlemen of both houses, fight your battles out among yourselves!

—Maurice Grau's Opera Bouffe Company was at Haverty's Theatre, Brooklyn, last week. It was only fairly successful.

Luigi Guadagnini.

SIGNOR LUIGI GUADAGNINI, whose picture appears on our title-page, is one of the first baritones of Abbey's opera troupe, recently arrived from Europe. He is a distinguished artist as well as a most polished gentleman, and well-known in the first theatres of Europe, where he has earned many laurels in the last twenty years. Signor Guadagnini has a distinguished presence, and on the operatic stage appears in splendid form in all the roles he undertakes. He is a Venetian by birth and his parents belonged to one of the oldest and most distinguished families. He received a very fine education and from his early days showed a clear head and understanding, and was very proficient in all his studies, advancing always to the head of all his classes. On reaching manhood, the political agitation of his country made him abandon his mother's house, and with it all his literary studies. That gave to the lyric theatre another artist, because then his fine voice which he had only used before for the entertainment of his near friends, was to be devoted to the public.

Nevertheless, his juvenile ardor made him take arms for his country and yet his wounds are a living memory of his courage in the fight, where he always led his companions. When peace came, and all the young soldiers retired to their daily avocations, he placed himself under two of the most celebrated masters of *Il bel canto italiano*, Signori Basilio Basili and Luigi Vanuncini, under whose tuition he made great progress. He made his debut in his native land, and since then has sung with great success in the theatres of Florence, Venice, Messina, Barcelona, Madrid, Paris, London, Warsaw, Berlin, Stockholm, Buenos Ayres, and Santiago de Chile. He is equally familiar with the master works of Rossini, Mozart, Verdi, Meyerbeer, and others. His favorite roles are "Rigoletto," "Aida," "Ernani," "Ballo in Maschera," and "Africana." He is most enthusiastic about America, and hopes with his conscientious endeavors to make for himself in New York the same name and arouse the same sympathy that he has always enjoyed in the great capitals which he has heretofore visited. We hope that the public of this great metropolis will kindly and generously receive this artist, and that the end of the season will find him a great favorite. Mr. Abbey has done a great service to the cause of art in the importation of artists of the type of Signor Guadagnini, and by doing so has earned the thanks of the music-loving people of this city.

Musical Literature.

A SMALL catalogue is before us of the works on music and musical literature from the press of Messrs. Scribner & Welford, No. 743 Broadway, New York. Among the biographies we notice the following prominent works: "The Life and Writings of J. S. Bach," adapted from the German of Hilgenfeldt and Forkel, by E. F. Rimbault; "Beethoven," by Ludwig Nohl, translated from the German by Emily Hill; "Berlioz." The Life and Letters. Translated from the French by H. M. Dunstan; "Karakowski's Frederick Chopin," a translation of Elise Polko's musical tales; "The Life of Franz Schubert," translated by Arthur Duke Coleridge, M.A., from the German of Kreissle von Hellborn.

Among the criticisms and essays is a translation of Richard Wagner's "Beethoven," Franz Hueffer's "Richard Wagner and the Music of the Future," Schumann's "Music and Musicians," translated by Fanny Raymond Ritter.

Grove's Dictionary of Music is also in the catalogue, as well as John Hullah's "The Third or Transition Period of Musical History."

Helmholtz's works, also Ouseley and Mafarren's works are listed in the same catalogue, as well as works or translations of the same by Fetis, Gurney, Hart, Chorley and others.

John Howson's Successor.

SINCE John Howson stepped down and out of the musical into the theatrical line in pure comedy, after having placed himself at the head of comic opera singers in this country, at least, the question has been discussed at the Casino and the Standard Theatre, who should be his successor—if such a thing can happen! Mr. Howson had so marked an individuality, and, withal such facial expression and knowledge of make-up, that it could not be expected that anyone could precisely take his place. He carried his parts, too, with a peculiar *verve* of his own, which was part and parcel of himself.

Francis Wilson, who has been playing *Duke Sigismund* with such success at the Casino, in "Prince Methusalem," possesses some of Mr. Howson's method in the use of arms and legs and facial muscles to excite the risibles of his observers. His work in "Prince Methusalem" showed a steady development from the time when he first began playing the *Duke*. He certainly managed to draw around himself the sympathies and applause of his audience.

Mr. Henry E. Dixey, as *Brabazon Sikes* in "The Merry Duchess," has been equally fortunate at the Standard Theatre. He is a more delicate artist than Mr. Wilson, and works in finer lines. His friends predict a brilliant future for him. He seems to be centering on this just now. Time will show the variety of his talents and the breadth of his art. In one thing he is fortunate. He has a level head, and probably will not be spoiled by success.

Frederick Leslie, who, according to good authority, John Howson once acknowledged as superior to himself, while he was in England and not expected in this country, has been gaining plaudits on the road in "The Queen's Lace Handkerchief."

Patrons of the Casino will have opportunity to judge of him in "The Beggar Student," which will be brought out at that place on October 29.

If any one of these three is destined to take Mr. Howson's place in the hearts of lovers of comic opera, it will appear in course of time. Meanwhile, THE MUSICAL COURIER is informed Mr. Howson is perfectly willing to have an army of successors in popular favor in comic opera; for his ambition lies in fresh fields and pastures new.

ORGAN NOTES.

M. Guilment has been playing recently at the Trocadéro, Paris, with his usual excellent success. His programmes are always made up with great care, and never fail to interest even the general lover of music. M. Guilment's works are full of fine effects, even if the ideas are not very lofty.

Harrison M. Wild, the talented young organist, has been added to the faculty of the Hershey School of Musical Art, Chicago. During the past four years Mr. Wild has applied himself most diligently to the study of organ and piano playing, under the instruction of H. Clarence Eddy, and at present is an organist in whom Chicago should take great pride. The series of five organ recitals given by Mr. Wild in Hershey Music Hall last spring contained compositions of the greatest importance and difficulty, and the success with which he carried through his undertaking gave proof of the thorough discipline which he has enjoyed, and augurs well for a genuine artistic career.—*Chicago Exchange*.

W. T. Best, the eminent solo organist, recently opened a new organ erected in the Albert Hall, Nottingham, England. According to accounts, the two pieces most enjoyed and which obtained the greatest success, were "The Turkish March," of Beethoven, and a "Bell Rondo," by Morandi. Yet, on the same programme were Mendelssohn's second organ sonata, Bach's "Siciliana and Fugue" in G minor, and other sterling works. Thus it will be seen that the general paying public everywhere are not prepared to hear with much appreciation and commendation organ pieces of a high order, but greatly prefer the sensational effects of compositions that have but little in them of grandeur. It is the same all the world over.

The Messrs. Odell are erecting in Trinity Church, Newcastle, Lawrence County, Pa., an organ, designed by Dr. S. Austen Pearce, Mus. D., Oxon. This instrument he has planned in such a manner as not only to economize materials, labor and time in construction, but that it may occupy little space in the chancel. The stops have been selected so that the pitch of the organ may rise and fall uniformly with the temperature, and thus the instrument will be in tune with itself and therefore save trouble and expense attending the adjustment of musical instruments in places far away from the great centres of civilization. In addition to these peculiarities, Dr. Pearce has devised a small instrument useful to students who practise the highest kind of organ music, and yet attractive to amateurs by the manner in which certain solo effects are made attainable, to say nothing of its adaptation to church requirements. The unpretending scheme is as follows: Great organ manual to C, 61 pipes; 1, open diapason metal, 44 pipes, 8 feet; 2, grand open metal, 17 pipes, 8 feet; 3, dulciana, metal, 61 pipes, 8 feet; swell organ manual; 4, double diapason wood, 16 feet tone, 12 notes; 5, bourdon bass, wood, 16 feet tone, 12 notes; 6, gamba, metal, 8 feet, 61 notes; 7, clarinet flute, 8 feet, wood, 49 notes; 8, wald flute, 4 feet, 61 pipes, couplers, &c.; 9, swell to great; 10, swell to great, super octave; 11, swell to pedals; 12, great to pedals; 13, silent tremulant; 14, machine for wind, pedal clavier, two octaves. The whole organ is placed in the swell box (to protect it from dust, &c.), with the exception of the 17 large pipes of No. 2, which are silver lacquered and displayed to form part of the organ case. The quality of tone of Nos. 4 and 5 is very refined, so that it is effective as a solo. By combining it with No. 8 this manual will render with distinctness of articulation very rapid passages, that appear only suitable for the pianoforte. For in the lowest octaves No. 8 gives definition to each note, and in the upper octaves, No. 4, comes more and more into prominence. Strong relief may be given to a tenor solo on either manual, or to a bass solo on the pedals, and of course to a treble solo; and suitable accompaniments for all are readily found. By playing on the great manual as dummy, with No. 10 drawn, the 16, 8, 8 and 4 feet stops of the swell are converted into 8, 4, 4, 2 tones; while the use of 11 provides the desired 16 feet tone, &c., for bass. Now, by adding 1, 2, 3 stops the combination is 8, 8, 8, 4, 4, 2. By drawing 9, the combinations are 16, 8, 8, 8, 8, 4, 4, 2, while 12, secures a suitable pedal bass. The manuals being carried up to high C, breaks are avoided in all soprano solos that fall within this compass, when No. 10 is used. The clarinet flute so conjoined to the open diapason adds to its fullness and yet brilliancy from being an octave higher, and leaves the whole of the lower part of the swell manual free for accompaniments. The swell being made to "retire" well, the power of the organ is directly under the control of an unskilled performer, simply by the use of the swell pedal. The gamba is made very "stringy" that it may represent as far as possible an oboe (which would require tuning periodically), and all the tones are so molded that they will "mix" well even if a tyro should combine them inconsiderately. Were such an organ ready-made and put upon the market at a reasonable rate it would be a great boon to church folk in country places.

Personals.

SUCCESS IN THE WEST.—Miss Belle Cole has had success in the West, as the following extracts show: "Miss Belle Cole's 'Lullaby' was one of the best renditions of a beautiful little musical creation, and Mme. Rive-King's rendering of an arrangement of popular Scotch airs was well received."—*St. Louis Globe*. "Miss Belle Cole, whose voice has a marvelous scope, its lower notes being especially rich and sweet. Her selection was the aria, 'No, no,' and she was very effectively accompanied by the orchestra. A large basket of flowers and liberal applause rewarded her effort."—*St. Louis Republican*.

OPEN FOR AN ENGAGEMENT.—Signor Lencioni, the buffo, is at liberty at present and can be secured by managers of opera and concerts.

ENGAGED UNTIL DECEMBER.—Signor Ferranti, of the Kellogg Concert Company, is engaged until December only. Ferranti is quite an attraction for the Kellogg company.

CHANGE OF BASE.—Theodore Kirchner, who wrote so many pretty pianoforte compositions, has changed his domicile from Leipzig to Dresden, where he will become one of the teachers at the Royal Conservatory.

A TOUR THROUGH GERMANY.—The flute virtuoso, A. de Vroye, of Paris, will undertake an extended concert-tournée through Germany this winter.

GONE TO BERLIN.—Johann Strauss has gone to Berlin, where he will remain during the coming winter season.

VERDI HONORED.—Verdi has been made honorary member of the Venice "Artists' Society."

DIED IN HIS YOUTH.—Rupero Sirchia, Palermo's favorite tenor, died recently at that city at the early age of thirty.

MAKART AND WAGNER.—Hans Makart, the celebrated Viennese painter, has finished a cyclus of nine sketches from scenes of Wagner's "Ring der Nibelungen."

A NEW SYMPHONY.—Xaver Scharwenka, the eminent pianist and composer, has just finished a symphony in C minor which will be produced both at Paris and Vienna. We should like to hear the work here.

A SUCCESSFUL PUPIL.—Miss Ada Gleason, another successful pupil of Mme. Murio-Celli, has been engaged by Mme. Camilla Urso for a tour of concerts.

MALTA'S CHORUS.—Miss Jennie Sargent, a singer Boston claims as a native, is achieving a wide European reputation. In Malta she has been praised very highly, where she now is. Maltese "mashers" and Maltese cats are the only nuisances she has to endure. Of the two, the latter are to be preferred.

WILL SING IN BOSTON.—Miss Ella Abbott, who has recently appeared in the musical horizon, is now in Boston, and will probably be heard this season in several concerts there.

ARRIVAL OF MME. SCALCHI.—Mme. Scalchi has arrived in this city, and is now occupying apartments on East Seventeenth street. She denies that she ever wished to break her contract with Mr. Abbey, notwithstanding she liked Mr. Mapleson personally. She will appear in "Le Prophète," "Don Giovanni," and "Gloconda," besides other operas in which she has already been heard here.

JUDIC IN VIENNA.—Judic, the Paris operetta singer, is fair and fat, and has charmed the Parisian public in the role of *Mamelle Nitouche*. She will appear in Vienna shortly, and will no doubt turn the heads of the gilded youth of that city.

SCHILLER IN BOSTON.—Mme. Madeline Schiller, the pianiste, will be in Boston shortly. She has met with great success wherever she has appeared by her artistic performances.

ENTERING A NEW FIELD.—Mrs. Zelda Seguin-Wallace, the well-known contralto, who is singing with the Emma Abbott Opera Company, will next season see what she can do as an actress. She will appear in a new version of "Oliver Twist" and a translation of the French play, "The Boyhood of Richelieu." Mme. Seguin-Wallace has been an excellent singer in her day, but her voice is no longer what it used to be, and, perhaps, she is acting wisely in leaving singing for acting.

HOME FROM A EUROPEAN TOUR.—A. P. Schmidt, the Boston music publisher, has just returned from Europe. His trip was partly for recreation and partly for business. If Mr. Schmidt's trip to Germany is the means of making him issue better music and better editions, it will have been of some service to him in more ways than one.

BOSTON'S FUTURE.—Mlle. Therese Adams, another Boston vocalist, has been well received in Genoa lately. It is likely that Boston will soon assume the right to furnish the entire globe with singers.

EDITOR AND ARTIST.—Paul de Witt, the genial editor of our esteemed Leipzig contemporary, *Zeitschrift für Instrumentenbau*, is not only a model editor, but also an estimable artist. He is a virtuoso on that now seldom played instrument, the viola da gamba, and he recently appeared in a Paris concert, at which he performed compositions by Marie Marais, Bach, Lotti, Chopin and others. The Paris *Ménestrel* speaks in terms of the highest praise about the performer's skill and the beauty of tone of his instrument. Mr. de Witt has received offers for Paris and Brussels to appear in some of the most prominent concerts.

PLENTY OF ENGAGEMENTS.—Teresina Tua and the pianist, Robert Fischhof, will be the soloists at the Leipsic Gewandhaus Concert on the 18th inst. These two artists, who

travel together, have accepted up to date eighty-three engagements for the current season.

DE KONTSKI'S DRAMATIC SYMPHONY.—Antoine de Kontski's dramatic symphony is to be performed at Boston.

A GLIMPSE BEHIND THE SCENES.—"The world's a stage," &c., fell like a solemn truth upon the eyes and ears of THE MUSICAL COURIER reporter on last Friday when he stood in the Thalia Theatre and looked down on the rehearsal of "Boccaccio." It was not a dress rehearsal that was progressing, nor could it properly be termed an undress rehearsal. Nevertheless, the proceedings plainly indicated how great the delusion made by dress, paint, powder, scenery and calcium lights in the production of an opera, greater than in the rendering of a play. The stage was dark and gloomy, only a single streak of light falling from the flies in ghoully melancholy upon the motley array of actors. Sopranos and contraltos meandered about in dark dresses, wearing their hats, while tenors, baritones and basses had all the air of men of the world lounging about for ease and pleasure. The chorus stood now in file, now in heaps at the wings, while the stage manager made use of a piano to marshal them in at their proper cue; the low comedian talked with his hands in his pockets; the soprano nudged the tenor; the contralto listened enraptured to the gibes of the baritone, and the heavy villain skylarked around with his boon companions. All this looked much like life, and the observer stole away, wondering which was the play and which was life, and inclined to feel sad that the mechanism of a beautiful work of musical art had thus been laid bare before him. However, the opera was as charming on Sunday evening as if the ropes, the wires, the actors and actresses in every-day clothes had not been seen in all their simplicity.

HOW THEY WORK IT.—Messrs. John McCaull and Robert Dunlap will soon reverse operations regarding the Casino companies. When Mr. McCaull is on the road Mr. Dunlap presides at the Casino, and when Mr. Dunlap flies abroad Mr. McCaull bobs up serenely at the Casino. The latter will return when the "Queen's Lace Handkerchief" floats back, and then Mr. Dunlap will take a journey with "Prince Methusalem." Thus between them the two gentlemen manage to keep things lively.

THE CASINO'S NEW OPERA.—Rudolph Aronson says of "The Beggar Student," which will be brought out at the Casino on October 29: "I believe that it will make one of the greatest successes achieved by comic opera in this country. In the first place the music is bright, sparkling, melodious and attractive. It cannot fail to be taking. Then, the book is capital, abounding in good situations and good characters; the dialogue is taking and the movement brisk. I predict a most successful run for the opera. The 'Beggar Student' is being rehearsed by the company, now on the road playing 'The Queen's Lace Handkerchief.' Messrs. William Rising and Frederick Leslie are in the cast. It was expected that Miss Cecilia Fernandez, Mr. McCaull's new soprano, would join the company for rehearsals, but illness last week made this impossible. Mr. Samuel Grau said, however, that Miss Fernandez would be able to rehearse sufficiently with the company, so that she could duly appear in 'The Beggar Student' on its production at the Casino.

BOTH MUSIC AND DRAMA.—Messrs. Brooks and Dickson believe in an artistically mixed programme of music and drama, and acting on this idea, they have announced Sims' and Pettitt's "In the Ranks" for "on or about Monday, October 29." Until the production of this romantic drama, Grau's French Opera Company will appear at the Standard, in the wake of "The Merry Duchess." The plan of Brooks and Dickson is to secure whatever good thing there may be, whether opera or drama, confining themselves neither to one line nor to the other. In this way they hope to meet the requirements of the patrons of the Standard. They have done well with "The Merry Duchess," borne on, as it has been, by Selina Dolaro as the effusive duchess of Epsom Downs, by Louise Lester, Mr. Henry Dixey, the chorus of "Tigers" and other concomitants of the play. It is to be hoped that Brooks & Dickson will be equally fortunate while "in the ranks," or when in music. THE MUSICAL COURIER will be happy to note their success at all times.

AN OLD FOGY'S BRILLIANT PROTEST.—The Board of Education of Omaha has finally hired a special teacher in music, at \$100 a month, after having been served with an injunction by two protesting members, one of whom thought that the school funds should not be used to pay a "fiddler," and declared that for \$1,000 a year he could hire the Bohemian band to play every afternoon in the schools. He probably thought that the band would make up any shortage by building fires in the school-houses in the morning.

AN IMPRESSIONABLE CORRESPONDENT.—A New York correspondent of the Indianapolis *Times*, says: "There is only one woman on the American stage who can sing 'Kathleen Mavourneen' in a way to move the soul, and that one is Zelda Seguin. I have heard her in her great roles in opera," exclaims the correspondent—evidently a lady—"when the applause was so long, that it almost drowned the mnemonic echo of the melody, but never have I heard anything more exquisitely beautiful—than this one sweet song as she sings it at home."

COMPLIMENTS FOR MCCAULL'S COMPANY.—The Baltimore *Sun* is greatly pleased with McCaull's "Queen's Lace Handkerchief" Company, which appeared at the Academy of Music last week. "William T. Carleton," it says, "has many admirers in Baltimore, and must have largely increased the number last night by his vigorous, manly acting and rich baritone singing in the part of *Cervantes*. Mr. Will S. Rising has a clear, sym-

pathetic tenor voice and was very cordially received. The drilling of the chorus was almost perfect, and every detail in the production was well arranged."

AN "ORGANOPHONIC ARTIST."—G. S. Graham is the name of an Englishman who styles himself an "organophonic artist." He prides himself upon his public performances with the pianoforte and "natural whistle" combined. His "whistling" recitals are intended to amuse the great public, and are considered by the "whistling recitalers" as the greatest events of their kind in the world.

BRAHM'S THIRD SYMPHONY.—Johannes Brahms has just finished his third symphony in F major. The work will be produced under the composer's own direction at the first of this year's Wullner concerts at Berlin.

PIANIST AND 'CELLIST.—The brothers Alfred and Henry Grünfeld (pianist and 'cellist), will make a concert tournée through Russia, starting about the middle of this month. Carl Stasny, the Frankfurt pianist and David Papper, the celebrated violoncellist, will also undertake a joint tour through Russia.

AN OCTOBER TOUR.—August Wilhelmj will travel this season with the pianist Rudolf Niemann. They began their tournée in Saxony and Thuringia early this month.

AN UNLUCKY ACCIDENT.—Concert-master Helmesberger, of Vienna, has met with an accident to his left hand which was severely injured by pieces of glass from a broken window-pane. It is doubtful when he will be able to resume his professional duties.

SUCCESSFUL CONCERT SINGERS.—Mme. Lemmens-Sherington is about to retire from active public life. She has been a great favorite in England for a number of years, and she will be missed very much. Two of her daughters—Misses Mary and Ella Lemmens—have already achieved a name in London as concert singers.

WARMLY COMMENDED.—Mme. Julia Rivé-King, both in St. Louis and Philadelphia, recently met with great success. Her playing in the latter city of Chopin's E minor concerto and Liszt's fantasia on Hungarian airs was warmly commended.

TALENT RECOGNIZED.—A Mr. William Agate has obtained a diploma at the Leipzig Conservatory proceeding from a foundation of the year 1863. This is the highest award given by the above-mentioned institution. Mr. Agate has exhibited musical talent of a very high order.

RECEIVED WITH DELIGHT.—Miss Ray Samuels, daughter of a merchant in Newburg, N. Y., and prima donna of the Wilbur Opera Troupe, recently sang in her native city, and was received with every demonstration of delight. Miss Samuels has a pleasing voice and good stage presence.

PREFERRING ITALIAN OPERA.—De Wolf Hopper proposes to abandon the drama for Italian opera engagements. He is said to have a voluminous bass voice, and to sing with much intelligence.

TEACHING TALENTED PUPILS.—Mrs. Sara Hershey Eddy's success as a teacher of vocal culture is well known throughout the West, particularly in Chicago, where she resides. She counts among her pupils many Western people of talent, some of whom are very well known as church and concert singers. She is the wife of the organist, H. Clarence Eddy.

"THE BARBER'S DAUGHTER."—Henry Strauss, a Boston violinist of some reputation, has just finished a comic opera entitled "The Barber's Daughter." The words are by Brocolini, the singer, now in the Boston Bijou Theatre company. It may be produced during the coming season by Manager Hastings at the above named theatre. Mr. Strauss is a good musician.

PROUD BOSTON.—Miss Lillian Norton (now Mrs. Gower) recently sang in a concert at Farmington, Me. In Europe she is favorably known under the name of Giglio Nordica. Her efforts have met with success in St. Petersburg, Milan and other large cities. She received part of her musical education in Boston, and that city is proportionately proud.

JANUSCHOWSKY'S SUCCESS.—Miss Georgine von Januschowsky, well known on the New York German stage, has appeared in Boston in English operetta, and is said to have been remarkably well received by professional artists and critics. She may sing in New York.

IN DEMAND.—Eugene d'Albert, the celebrated young pianist, has accepted highly favorable engagements in Scandinavia.

EMMA ABBOTT SNUBBED.—A well-known musician in this city, speaking the other day of Emma Abbott and her success, gave the following incident as an illustration of that pushing little woman's early way of getting on in the world: "When Miss Abbott was eagerly seeking an opportunity to complete her musical education by going abroad, she entered on a campaign against the purses of wealthy patrons of music by securing letters of introduction, presenting herself on person, and, after the ice had been carefully broken and warmed up a little, the future prima donna would descant on her aspirations and dreams and then request the one on whom she called—a lady of wealth, of course—to kindly subscribe to the Abbott fund. A lady well-known as a lover of opera and interested in aspiring genius, was duly called on, and she subscribed what she thought her proper share for Miss Abbott's benefit. Miss Abbott, beaming with expectation, glanced at the paper and her countenance fell. 'What, Mrs. —,' exclaimed she, 'a lady of your wealth subscribe only \$25; I thought that you would make it a hundred, at least!' It is needless to say that the lady declined to raise her bill."

PERFORMANCES.

German Liederkrantz.

A MOST charming matinee was given last Saturday, October 13, by the Liederkrantz Society, at its beautiful hall on Fifty-eighth street, for the special entertainment of the families of the members.

Notwithstanding the storm more than a thousand ladies and children gathered to enjoy the excellent programme provided for the occasion.

Master Herman Wetzler (aged 12 years), played a solo on the violin, accompanied on the piano by his sister Minnie (aged 8 years), in a charming manner; each, during the matinee, playing also a piano solo, and both a duetto, "Invitation to Dance." These highly gifted children achieved a great success, the large audience repeatedly encoring them.

Master Emil L. Pollak rendered a very fine solo on the flute, and the young German elocutionist, Miss Helen Wagner, recited with dramatic effect two German pieces of poetry. The young lady possesses a sonorous voice, capable of filling the largest hall.

The debut of Madame Amy Sherwin, after an absence of some three years from New York, created unusual interest, and we must certainly congratulate her on the vast progress this talented artiste shows after her studies in Germany and Paris.

She sang the second aria of the Queen of Night from the Magic flute, a number of times, touching the high F with an ease and quality of voice truly surprising. After this and her second solo, "Du bist die Ruh," by Schubert, the delighted audience insisted upon repeated encores.

The popular basso, Mr. Max Heinrich, sang Schubert's "Erlking" and Neumann's "My Heaven on Earth," accompanying himself, both solos being encored. The accompanist *par excellence*, Mr. F. Q. Dulcken, also assisted during the entertainment. The concluding piece of this interesting programme, which was immensely enjoyed, more especially by the younger portion of the audience, was F. H. Chavatal's "A Merry Sleighing Party." Ten young ladies and four young gentlemen, ranging from 14 to 18 years of age, formed the dilettanti orchestra, very ably led by Professor Felicio Kramero, in whom, notwithstanding his tremendous wig and fantastic rig, we recognized our genial friend, Felix Krämer, of Steinway Hall. Both the conductor and the orchestra acquitted themselves admirably, and thus terminated one of the most enjoyable affairs which the Liederkrantz Society ever arranged for its members.

Thursby Concert.

THE following programme was presented at the Thursby Concert in the Brooklyn Academy of Music on last Friday evening before a large audience:

PROGRAMME—PART I.

1. Symphonie No. 3, in G major..... Haydn
(a) Adagio—Vivace Assai.
(b) Andante.

(Expressly arranged by Haydn for chamber music concerts in London.)

New York Philharmonic Club.

2. Allegro, from the celebrated Sonata (A flat) by..... Carl Maria von Weber
Chevalier Antoine de Kontski.
3. Prayer and Barcarole, from the opera "L'Etoile du Nord" (the
Star of the North)..... Meyerbeer
Miss Emma Thursby.
4. Grand Fantasia on Airs from the opera "Faust," by..... Gounod
Composed and performed by the Chevalier Antoine de Kontski.
5. Le Chant du Miroir (The Song of the Miroir, Brazilian Song-
bird) from the opera "La Perle du Brésil"..... Felicien David
(First time in Brooklyn.)
Miss Emma Thursby.

PART II.

1. (a) Suite Algerienne..... Saint-Saëns
(b) Serenata..... Moszkowski
New York Philharmonic Club.
2. Happy Children—a new Song by..... Massenet
(First time in Brooklyn.)
Miss Emma Thursby.
3. (a) Fugue..... Handel
(b) Perpetuum Mobile..... Weber
(c) Tdeluzza (The Star)..... Kontski
Chevalier Antoine de Kontski.
4. The celebrated Indian "Song of the Bells," from the new
opera, "Lakmee," performed with such immense
success in Paris..... Delibes
(First time in Brooklyn.)
Miss Emma Thursby.
5. Le Reveil du Lion (The Awakening of the Lion)..... Kontski
Chevalier Antoine de Kontski.
6. (a) Wiegenlied, Op. 350..... G. Böhm
(b) Rigaudon..... Silas
New York Philharmonic Club.

As will be seen from the above Miss Thursby has enhanced her repertoire for this season, but judging from the interpretations of her songs at this concert the same cannot be said of her artistic ability. In all her selections including the one from "L'Etoile du Nord," which she has been singing for years, her intonation was faulty to a painful degree. Her phrasing and attack were far from artistic. It is possible Miss Thursby was laboring under some indisposition or nervousness, otherwise her uncertainty in vocalizing can not be explained. The applause of a friendly audience cannot cover up these defects. Chevalier de Kontski was very successful in the rendering of his selections. The allegro movement from Weber's A flat sonata was splendidly interpreted. The other selections of Weber as well as the Handel fugue were also thoroughly satisfactory.

M. de Kontski's playing of his own compositions needs no

further comment; yet the pieces in the abstract leave very much to be desired as concert selections. They are very pretty and catchy, but of no musical value.

Probably the most artistic and satisfactory numbers on the programme were those performed by the Philharmonic Club. All their selections were rendered with excellence. Especially neat and delicate was their playing of the Algerienne Suite, by Saint-Saëns.

Brussels Correspondence.

BRUSSELS, September 23.

ACCORDING to promise I sit down to write you about the state of music in this section of the civilized world. Brussels is making up in the matter of opera and concerts.

At the *Théâtre de la Monnaie* the representations are regularly taking place, but that of especial importance to Americans was the recent début in Gounod's "Mireille" of Miss Griswold. Critics soon discovered, by her peculiar accent, that she was American by birth, for the dialogue suffered somewhat by what may be termed an oil-and-water mixture of Anglo-française. It would be better for her if she would refrain from essaying operas that have a spoken dialogue, and keep exclusively to those that have the entire text set to music. By doing this she would be likely to achieve a brilliant success every time on the French stage. Notwithstanding this drawback to Miss Griswold of spoken dialogue, she captured the house by her sparkling voice and generally finished interpretation of the music. Her acting is not, perhaps, so thoroughly spontaneous as that of a natural born Frenchwoman, but it shows hard study and a refreshing minuteness as to detail. In fact, Miss Griswold obtained a success of which all Americans might well be proud.

Those who were associated with Miss Griswold were: M. Lorrain, a charming basso-cantante; Mlle. Begond, who displayed a facile execution, although her voice was a trifle harsh, and M. Schmidt, who gave the role of *Prince Kadour* with excellent effect. The representation of "Mireille" as a whole was eminently satisfactory.

After "Mireille" we had the perennial "Martha," executed by Mme. Bosman, Mme. Deschamps, M. Massart and M. Gresse. Then "Faust" followed, Mme. Caron appearing in the part of *Marguerite*. Great expectations were aroused by her appearance in "Robert," and these expectations were all fulfilled. It was a masterly interpretation of a very difficult role, and notwithstanding the part has been rendered here by almost every singer of note, including Miolan-Carvalho and Lucca, Mme. Caron held her own throughout the various scenes of the opera. She is an artiste of a very rare order, never forgetting the demands of the composer or seeking to display her splendid gifts at the expense of the music. Her whole demeanor is exempt from affectation, perhaps more than any other artist we have heard here for many years. Her reserve power was displayed in the manner in which each scene grew in intensity until the "Church" and "Prison" scene brought to a close a remarkable conception and execution of the role of the hapless victim of *Faust's* unsteady love.

M. Lorrain, *Méphistophélès*, obtained a more than average success. His song, "The Golden Calf," was warmly applauded, but he was somewhat less successful in the "Serenade." His high notes are vigorous and his diction excellent. Mlle. Legault was the *Siebel*, and a very good one, too; while the parts of *Faust* and *Valentine* were taken respectively by M. Jourdain and M. Devries, two artists who have achieved a great reputation here.

I must mention that the first concert of the season was a work of charity. It was a *matinée musicale* at the Grand Harmonie, got up for the benefit of the Mutual Philanthropic Association of artist-musicians by M. Massagé, with whom were associated M. Henschling, M. Jacobs, M. Merck and M. Lermineux. The audience knew the true worth of each of these performers, and did not fail to greet them in the most cordial manner. Mlle. Heuse, who sang in the place of Mlle. Dynah Beumer (who was indisposed), was awarded a hearty welcome. She is a brilliant vocalist and a great favorite here. The concert was a great success in every way.

I may as well mention here that the *concours de cantates* here for the *grand prix de Rome*, has resulted in a second prize bestowed *ex aequo*, to M. Heckers, of Gand, and M. Soubre, of Liege, who gained the honorable mention in 1879.

Music in the provinces is also picking up, and from indications thus early received, it seems as if the season here will be interesting in a high degree. The Conservatory of Music, at Andenarde, has been newly reorganized, and gave its first entertainment some days ago. From the accounts to hand, it appears that a M. Lamper (first prize of the Gand Conservatory), won a great success by his violoncello performances. To Mlle. Juliette Liedts were accorded the honors of the occasion for her splendid piano playing, in pieces of Hummel, Liszt and others.

I have more to write, but will likely send you another letter in a week or two. Until then, I subscribe myself, your friend.

BENFRATELLO.

Baltimore Correspondence.

BALTIMORE, October 12.

DON'T think that I have left this mundane sphere! It is not exactly my ambition at present. I want to hear some more music before joining the happy band above.

My silence during the past six weeks is best explained by the absence of musical events during that time in this city. With the approach of cold weather and the arrival of the Dane

it is to be expected that some musical events of importance will soon occur.

During this week we have had performances of "The Queen's Lace Handkerchief" by the McCaull Comic Opera Company at the Academy of Music. There is no necessity of going into detail.

At the Holliday Street Theatre, Hess's Acme Opera Company has been doing good business. Their repertoire consisted of "Olivette," "Maritana," "Pirates of Penzance," "Fra Diavolo," and other operettas. The company is a very good one.

The Germania Männerchor celebrated its twenty-seventh anniversary last evening by giving a concert, in which some well-known local artists and amateurs assisted. Prominent among whom were: Miss Minnie Roehm, Mrs. Hammer, Mr. Charles Zimmermann, Mr. I. H. Waehman and Mr. Ed. Kühne.

I am waiting anxiously for the prospectus of the Peabody Symphony concerts, and hope some important works will be presented during the coming season. May my anticipations be realized in the ardent wish of

HANS SLICK.

Cleveland Correspondence.

CLEVELAND, Ohio, October 8.

THE coming season promises to be one of unusual activity, and the amusement-loving people of Cleveland will have many opportunities to hear good music. Our local musical organizations are busy, and expect their entertainments to be better than ever. Notwithstanding the prevailing unfavorable weather, our musical spirit has been kept up by quite a number of concerts. To this end much was contributed by a series of open-air Saturday evening concerts given in Monumental Park by the Cleveland Grays' Band. These concerts were largely attended, and the programmes, consisting of selections of a high order, were excellently rendered. The Cleveland Vocal Society has resumed its regular rehearsals, and will give two concerts and the May festival. The Philharmonic Society is busily at work, is strongly organized, and will give three concerts.

A notable improvement in our church music has taken place within the last few years. It is now an easy matter for the most fastidious to find a quartet or chorus suited to their taste. Brass and stringed instruments have been introduced into many churches with good effect, where, a short time ago, a violin would have been a novelty. The Bach Society, under the direction of Mr. Alfred Arthur, will give a concert early in November. This choir has won a wide reputation, and has done much to elevate the standard of church music.

October 22 is now the date fixed for the opening of the new Park Theatre, the completion of the building having been unavoidably delayed. Following the opening a season of opera will be given by the Hess Acme Opera Company.

Miss Clara Louise Kellogg is announced to give a concert on the 12th inst., at the Tabernacle, supported by a strong company, including Mr. Rhodes, a violin soloist. Miss Dora Hennings arrived in this city last Friday. A concert will be given on the 16th inst. by the Cleveland Gesangverein.

Lockport Correspondence.

LOCKPORT, N. Y., October 14.

THE musical season proper was opened in this city at Hodge Opera House, Thursday, October 11, by the Kellogg Concert Company. The services of this company were secured by Messrs. Montford & Glassford, of the Lock City Band, and the concert was a success, both financially and musically. During the first three pieces the audience remained cold and distant, but Mme. Carreno's piano solo, "Rhapsodie Hongroise," drew loud applause and was warmly encored, and from that piece to the close the audience was enthusiastic, no less than seven pieces being encored. Mme. Carreno's manipulations on the piano are as fine as ever seen here. The same may be said of J. F. Rhodes, whose playing upon the violin was ranked among the finest ever heard in this city. The centre of attraction, however, was Miss Kellogg herself.

In answer to one of the many encores, she gave the most realistic rendition of "Way down upon the Swanee River" ever heard in Lockport. Miss Pease has a very slight tendency to assume a harsh tone in singing, yet she has a good contralto voice and does credit to her selections. Considered as a whole, this company is the best that has visited our city for years, and should it again visit it, it will be welcomed with even more enthusiasm. Manager Schwab has your correspondent's thanks for favors received.

The Froth Club, of Buffalo, will give a concert in this city, Tuesday, October 23.

A grand benefit concert will be given by the Lock City Band, of this city, Saturday, October 27.

BOCCACCIO.

Cincinnati Correspondence.

CINCINNATI, October 12.

THE arrival of the celebrated violinist and teacher, Prof. Henry Schradieck, does not seem to have had a favorable effect as far as the increase of violin pupils at the College of Music is concerned. There are now two teachers and only twelve pupils all told. That this cannot be satisfactory to a renowned teacher who at Leipzig always has had the pick of pupils may be easily imagined.

The two string quartets now formed here for chamber music concerts are: Professor Jacobsohn, 1st violin; Th. Burck,

2nd violin; Ebann, viola; Mich. Brand, 'cello; and Henry Schradieck, 1st violin; Carl Häuser, 2nd violin; Chs. Baetens, viola; Mich. Brand, 'cello. You notice that both organizations have the same 'cellists, for the simple reason that there is but one here. Jacobsohn opens on the 25th inst., and Miss Cecilia Gaul will be the pianiste when Schumann's piano quintet and Haydn's D major string quartet will be performed. Schradieck's first soiree will take place on the first of November, and Beethoven's "Harp" Quartet is on the programme.

Yesterday Lakmé was given here for the first time by the Duff English Opera Company, but the representation was so miserable that it is difficult to form a judgment about the work. So much I could see, however, that the opera contains some few select and beautiful numbers, but also that there is much from "Carmen," "L'Africaine" and "Aida" in it. The only singers in the whole Duff Company that were satisfactory, were Miss Emma Juch and Signor Campobello. The others were terrible, and the public openly ridiculed them, especially so the tenor Phelps, who acted as if he had never before been on the stage, and who did not know his part. Much blame attaches also to Signor Tomasi, the conductor, who left the mistakes in the orchestral parts uncorrected, and who does not know how to conduct anyhow.

On the 16th inst. Remenyi will appear here, when you will hear from me again. HIMALAYA.

Mapleson versus Abbey.

COLONEL MAPLESON is about to apply to the Supreme Court for an injunction forbidding Mme. Lablache, the contralto, and Signor Del Puente, to sing at the Metropolitan Opera House, under Mr. Abbey's management. Both of these singers are to appear on next Monday night, at the opening of the new opera house, in "Faust."

Colonel Mapleson says they have signed contracts with him and that Mr. Abbey has been imposed upon. If the Colonel has their written contracts, he should insist upon the fulfillment of the conditions agreed upon, unless he can make or is willing to make an arrangement with Abbey. Injunctions will also be applied for to prevent five choristers and a stage-manager named Parry from working for Mr. Abbey.

The colonel was serenaded by the Musical Protective Union on Monday night. Abbey's orchestra consists of imported musicians, but they may be members of the union before long.

HOME NEWS.

—Signor Galassi, the baritone, is at the Everett House.

—Charles R. Adams has been engaged to sing in opera in the West in February.

—Rafael Joseffy returns to the city to-day from his summer resort at Darien, Conn.

—The last number of *Wide-Awake Magazine* contains an original song by Rheinberger.

—Mr. I. Luckstone has been engaged as pianist of the Camilla Urso Concert Company.

—Miss Emma Thursby and M. De Kontski concertized in Concord, N. H., on Monday night.

—Mme. Camilla-Urso inaugurated her concert tour on Monday, going through the Eastern States.

—The Beethoven Club of Boston played at the musical convention at Burlington, Vt., October 11 and 12.

—Mme. Helen Hopekirk, an English pianiste highly recommended by the press, will arrive here in November.

—Townsend Percy has secured the American rights for a new comic opera, which is being written by Stephens and Cellier.

—Miss Gertrude Franklin and Signor Leandro Campanari will appear at E. J. O'Mahony's grand farewell concert in Boston, October 30.

—Joseph Joachim, the renowned violinist, has signed a contract with Manager Abbey for a concert tour in this country for the season of 1884-5.

—The chorus for the Metropolitan Opera House are rehearsing there daily, and the rehearsals of the ballet are being held at the Grand Opera House.

—Singers who responded to the invitation of George Henschel and sent in their names for the proposed Boston Symphony Concert Chorus have been notified that the project is abandoned.

—An interesting performance of "The Pirates of Penzance" was given on Thursday evening at the Lexington Avenue

Opera House by the New York Church Choir Company, a band of amateurs. The honors of the evening were carried off by Miss Amelia Summerville as *Ruth*, who was the only professional in the cast.

—A. P. Peck's coming concert in Boston is not his twentieth concert, as has been erroneously stated, but marks the twentieth anniversary of his connection with the management of Boston Music Hall. It will be a noteworthy commemoration of long and faithful musical service.

—Gustave Amberg has sold the right to produce "Der Bettelstudent" in Philadelphia and the South to E. E. Rice, and the New England rights in the same work to Mr. Hastings of the Boston Bijou Theatre. This latest and most successful of the German comic operas will be produced in this city at the Casino.

—The piccolo appears to be rising in value as a solo instrument, but until some performer learns to blow it scientifically enough to get it "to pitch," it ought to be reduced to the ranks. We never see it in so much prominence without recalling what Johnson said of a woman's preaching: "It is like a dog walking upon his hind legs. It is not that it is done well, but you are surprised to find it done at all."—*Buffalo Courier*.

—The Metropolitan Music Club of New York held their first regular weekly artistic soiree on Wednesday, October 9, Mr. Louis Ernst presiding. The exercises were opened by Mr. Ernesti, the conductor for the current month, with Chopin's ballad in A flat, and was followed by Mr. Gottschalk, who sang two of his best pieces, besides Rossini's celebrated tarentelle (by particular request), accompanied by Mr. Florio. Mr. Dunman, tenor of Trinity Chapel, then gave "Schlafte wohl," by Abt, and "To Mary," by White, and Mr. Morowsky responded with "The Monk of the Order Gray," which was followed by a very lively composition of Mr. Richmond, sung by Mr. Richdale. The pleasantest surprise of the occasion, however, was, perhaps, the friendly way in which Mr. Karl Formes and Mr. S. B. Mills contributed to the entertainment of the evening, if we may judge by the very warm reception and applause they received from their fellow members. The club is evidently an accomplished success, numbering already over two hundred, and among them are most of our leading musical celebrities.

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SPECIAL NOTICE.

Notwithstanding Daniel F. Beatty's attempt to interfere with the circulation of THE MUSICAL COURIER, by preventing its sale on the news-stands of the principal uptown hotels, we hereby notify the trade that THE MUSICAL COURIER will be sold on the chief stands in the immediate vicinity of the hotels according to arrangements made by us and in larger quantities than ever before. Ask for THE MUSICAL COURIER on all the chief stands in the city.

BEATTY'S ATTACK.

Telling Effects of the Exposures made by The Musical Courier.

The Press becoming Aroused on the Subject.

Beatty's Unsuccessful Effort to Interfere with the Circulation of The Musical Courier.

The following item, from the New York Tribune, of October 11, is of great interest to the musical world and the music trade.

STOPPING THE SALE OF A MUSICAL JOURNAL.

Daniel F. Beatty, the cabinet organ manufacturer, yesterday compelled Mr. Tyson, who has news-stands in all the large hotels in the city, to withdraw from sale all copies of THE MUSICAL COURIER of yesterday's date. THE MUSICAL COURIER is published by Blumenberg & Floersheim, and in its issue of yesterday had an article which Mr. Beatty says is a libel upon him. Being in the city he wrote Mr. Tyson a letter threatening to sue him for damages if he sold the paper, and Mr. Tyson promptly ordered the offending journal off his counters.

Our edition of October 10 contained another exposure of Beatty's system and Beatty immediately notified Mr. Tyson, as described in the Tribune. This is in strict accordance with the Beatty plan. Instead of manfully giving us notice that we are libeling him, Beatty, in an underhand style, just as he does business in Washington, N. J., tries to interfere with our circulation and our business. We will notify the trade in proper time as to the legal steps we will take to gain regress. We have made arrangements in accordance with our own system of circulating THE MUSICAL COURIER to have it on all the large stands in the immediate vicinity of the hotels in larger quantities than before, beginning with this issue.

This is an opportune time for us to make an explanation of our purposes and intentions in reference to Beatty. We are not engaged in a campaign against an individual, but against what we are proving it to be, a system of business which is doing immeasurable harm to the organ, as a musical instrument, to the music trade and to the art of music.

Now, it is no matter to us what parties or men are engaged in such a scheme; neither do we trouble ourselves to any extent about the general character of the party or parties connected with it. We are engaged in exposing the system, and if that is nefarious it undoubtedly reflects its odium upon the man at the head of it.

Daniel F. Beatty, the originator and conductor of this Beatty system of doing business, has devised the art of advertising an article that is not manufactured for the purpose of sale—an article he does not intend to deliver. He has also advertised extensively an instrument as containing reeds and stops which cannot be found on examination. Parties who, in sending money in advance, are victimized by him complain to THE MUSICAL COURIER, and generally send the bona fide evidence of double-dealing in the shape of the correspondence that has passed between them and Beatty. If what be published is not true, Beatty should seek legal means for redress. But, as he knows what we print is simply the truth, Daniel F. Beatty will never go on the witness-

stand; there is no danger of a lawsuit with him as plaintiff, although when we have gathered all our evidence in, he may placed on the stand as a defendant.

We stated several times that the general press would soon have its attention attracted to the articles in THE MUSICAL COURIER. We have many city and country papers on our desk that refer to this absorbing topic, and it will be admitted that when the general press throughout the land begins to assist us, the Beatty system will end.

Here is an article from one of the best known dailies published in the United States—the Washington (D. C.) Post. In its issue of October 11 it says:

An advertisement of Mr. Daniel F. Beatty's appeared in the Post yesterday morning offering a \$115 organ of his make for \$49.75, if applied for within ten days. From articles appearing in THE MUSICAL COURIER of August 29 and September 12 and 19, which have been shown us, we are not at all satisfied that Mr. Beatty is conducting a straightforward business, and had not the order for the insertion of the advertisement, which appeared yesterday morning, arrived too late for editorial inspection, it would not have been inserted. We should advise such of the readers of the Post as desire to avail themselves of Mr. Beatty's offer to assure themselves of his reliability before they part with their money.

We commend the action and language of the editor of the Washington Post to the editors of the religious papers who carry Beatty's advertisement. Also to the editors of the leading New York dailies—papers that are peculiarly independent enough to discard a Beatty advertisement, but that not alone insert Beatty's cards, but give him gratuitous puffs that help to mislead innocent readers.

A prominent citizen of Washington, D. C., in commenting upon this article in the Post, writes to us, saying:

"The manly and independent action of the editor of this paper in thus protecting his readers is in strong contrast with the church papers, which, if for mere decency sake, they have thrown out the Beatty advertisement, have said or done nothing to neutralize the effect of the poison which they have spread broadcast among a confiding and credulous people. Your action in exposing the Prince of Humbugs is praiseworthy in the highest degree."

And from one of the most prominent gentlemen connected with the trade in this State we received the following:

"I am interested in the good work you are doing, and desire to see at the least the religious papers of this country purged of this abominable compound of insincerity and humbug."

Among the journals that have taken up this Beatty system are the South Shore Herald, Scituate, Mass.; the National Educator, Allentown, Pa.; the Washington Post, Washington, D. C.; the Riverhead News, Riverhead, N. Y.; the Add-Ran Student, Add-Ran, Hood County, Tex.; the Dubuque Independent, Dubuque, Ia., and the Nebraska Watchman, Omaha, Neb. The latter paper, in its issue of October 6, says:

Beatty the Beat.

Daniel F. Beatty; the snide organ humbug, of Washington, N. J., and his "extraordinary offers" are getting pretty thoroughly ventilated. The Watchman has given its convictions of that organic humbug, more than once; and, now, that excellent paper, the Dubuque Independent, goes for him for all he is worth. Mrs. Delia E. Billings, of Waverly, Iowa, accepted his extraordinary offer by sending \$79 for one of Beatty's \$125 Beethoven organs, for which he was to pay the freight, &c. After about three months a most miserable abortion of an organ came, on which Mrs. Billings had to pay in freight more than the infernal nuisance was worth. His offers to refund are like his miserable good-for-nothing humbugs of organs, all bosh. Mrs. Billings describes the organ as "crude, rough, ill-shapen, bellows leaky and clattery, keys hard to press and apt to stay down after pressure. Over half the stops stopped working; lumber thin, ill-fitting and cracked." And, so on; but these are enough to warn the thousands of readers of the Watchman that Beatty the organ bilk is a dead beat.

The Add-Ran Student says:

Daniel Beatty, the organ man, is a fraud. If the editor of the Christian Preacher knew as much of him and his organ as we do, he would not speak so highly of him in his paper. True, Beatty is Mayor of Washington, N. J.; and he would like for the public to know this fact, as it might make his organ more salable. But a worthless botch of an organ will not make music though it was made by a Mayor. There is a new one owned by the editor of the Student, that he would like to let Beatty have back for half price. There is no objection to the stops—there is no limit to the number of them—but the musical starts and continuances are about as few and harmonious as those of an old cracked brass kettle.

We are glad to see Roe Stephens' Amphion come out

boldly in our support. Every musical journal should do the same; we welcome them all in this work. We have already cut a road and they can easily follow now.

This is the Amphion's comment:

THE MUSICAL COURIER of New York is doing a philanthropic work in exposing Daniel F. Beatty, and his ways of doing business, giving the names, addresses and correspondence in full of a few of the many victims. The daily and weekly press should reprint them, but, alas, very few will, being too eager to accept Beatty's money for advertisements, rather than benefit the public at large. Organ and piano manufacturers should issue a pamphlet of these exposures, and liberally supply their agents with them so as to spread them broadcast throughout the land, and acquaint the purchasing public with the advisability of buying at home from their local dealer who takes a pride in the goods he sells, and who is always on hand for any redress that may be necessary, and not a thousand miles away. Now is the time for action, ye manufacturers, don't wait, but interview immediately THE MUSICAL COURIER and contract with them to print millions of them, then send them to your different agents who will gladly receive and disburse them.

All right, dear Amphion; we are preparing for this pamphlet you speak of. Just give us a little time to catch breath. First we will gather all the testimony, and then we will get out a pamphlet that every honest man and woman will be happy to use to prevent innocent people from sending hard-earned money to Beatty.

We have to-day shown what effect our articles have thus far produced.

We have aroused the press.

We have attracted general attention to the Beatty system.

We have given victims an opportunity to ventilate their grievances.

We have induced large religious papers to discontinue Beatty's advertisement.

We have only begun this work, but judging from our success in the past, we can aptly say to the musical world and the music trade, that we feel assured that we will succeed in stopping the Beatty system. He undertook a herculean job when he attempted to interfere with our circulation. THE MUSICAL COURIER will circulate more than ever, Daniel F. Beatty to the contrary notwithstanding. Look out for coming numbers!

THE TRADE LOUNGER.

THE advertisement on the opposite page has consumed all my time, and I am therefore, although reluctantly, compelled to dispense with my usual weekly comment.

The trade is respectfully requested to read the advertisement carefully, and if any member of it fails to discover who the manufacturer of that organ is, let him send his name in to this office and it will be preserved as a curiosity.

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If C. C. Briggs & Co. continue to increase their business during the next two years in the same ratio that they have increased in the past two years, the firm will rank among the large manufacturers of pianos in Boston. It is now rapidly approaching several of the large houses, and has already passed several firms that a few years ago were making as many pianos as C. C. Briggs & Co.

This steady increase in business is due to several apparent causes. In the first place, the firm has not been satisfied to make a certain grade of piano, but has been and is experimenting to improve the quality of the instruments. Next, we find that the firm has been pursuing strictly honorable methods in competition, and, although ready at all times to push its goods, it has never for once done so at the sacrifice of any business principle. The Briggs piano to-day has all the qualities claimed for it, and we can conscientiously say that the firm has not been boastful in its statements. It is a piano the dealers can handle with the assurance that it will give entire satisfaction to the purchaser, and that by pushing it in his territory he is constantly enhancing the value of his own business. We recommend to every dealer to try a "Briggs" piano. Order one, and you will order more.

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will prove a mine of wealth and well-spring of health and happiness in any

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them in the newspapers, admit my advertisements

This offer must be awarded within the time cannot be accepted. This

OFFER WILL NOT BE REPEATED. After the time named the price will be \$1,971.27.

If the money be forwarded within NINE DAYS, THREE HOURS AND SIX MINUTES, I will send one of these

GROSSLY INVALUABLE ORGANS.

(I do not mean WITHOUT value but of INESTIMABLE

value) to any one cutting a piece out of this newspaper and

sending it to me with \$41.93. It will be sent at this price ONLY

to those who cut a piece of this paper out and send with their

money. [This offer is STRICTLY CONFIDENTIAL.

I publish this advertisement containing it in only about one-

half the newspapers in the United States].

FOR SEVENTEEN DAYS and
ELEVEN HOURS ONLY!

some of which will not at any price.]

cepted, and the money for specified, or this amount

STUPENDOUSLY LOW

\$500-COUPON-\$500

Good for this amount in purchase of an organ, providing enough or more be sent with it.

When two organs are ordered by one person they will be supplied for \$42.84, which is only \$21.42 each. Observe that the two must be ordered by one person and sent to one address. As any one can easily sell one of these organs for \$2,500, here is a chance to make very easily \$2478.58; after April 1st, the price will be advanced to \$3,000. **EVERY ORGAN FULLY WARRANTED for SIXTY-SEVEN YEARS.** If returned to my factory (free of expense to me) daily, during that period, it will be repaired and returned to the purchaser at his expense.

From the 190,417 letters received by me in last mail (190,409 of them for Organs), we select the following recommendations of our Organs:

The Handelhaydn &c. Organ you sent me is all and more than you claim it to be. It is so charming that anyone can play it. My two-year old boy, who had been practising the organ steadily for fourteen years without being able to play at all, sat down to the Handelhaydn &c. Organ on its arrival, and performed one of Beethoven's sonatas with most ravishing effect. My infant boy, seven months old, performs already so perfectly, that in the next room it is impossible to tell whether it is the organ or the baby which is sounding.

You have my eternal gratitude,
BEETHOVEN JONES.

I have received the Handelhaydnmozart &c. Organ. It is a perfect beauty. We had a circus in town the same night, but no one went to it. Everybody came to see my organ, and went away satisfied that it was a bigger circus than the other.

MOZART BROWN.

Thanks for the Organ. You do not say one-half enough in its praise in your advertisement. Let me relate an incident illustrating this: On the evening of its arrival my daughter was sitting up rather late when two fierce burglars attempted to break into the house. She commenced to play the organ. At the first blast, says a neighbor, who was observing them, the burglars stopped, aghast; at the second blast they

started to run, and a week after I heard of them from a neighboring State as still running. You can well understand how much I value this organ.

WAGNER SMITH.

The organ duly arrived, and has been moderately used. It has already accomplished wonders. For several years our neighborhood has been greatly afflicted with malaria, fever and ague. Since the arrival of your organ there has not been one new case; and those already afflicted have rapidly recovered. Our physician thinks it would be equally efficacious in hay fever.

HAYDN SMITH.

Those who are not satisfied with the above recommendations, can write others to suit themselves.

I append several notices of the press. These are reliable, for I wrote them myself, and paid for their insertion:

From the Washington Warbler.

The most stupendous success of the last five hundred years is that of the Right Hon. Blow-hard Beattall. Within the memory of some now living he commenced his career, an

infant in his mother's arms; now he is the greatest manufacturer of organs in this or any other world. His factory is turning out one organ every twenty seconds during working days, making 824 organs each day. (His factory is run by electricity 48 hours daily). Even this does not supply the demand, and he is making arrangements for a larger supply, having already contracted for Niagara Falls to furnish him with motive power. The government will modify its laws as to Chinese emigration, and the Blow-hard hopes to induce the Chinese nation to migrate to this country in a body to furnish him with labor. Mr. B. is determined not to cease his efforts until every man, woman and child in the world is supplied with one of his awfully celebrated H-H-M-B. organs. Then he will seek other world's to conquer. (One insertion inside, \$2.00 per line).

From the Peoples' Advocate.

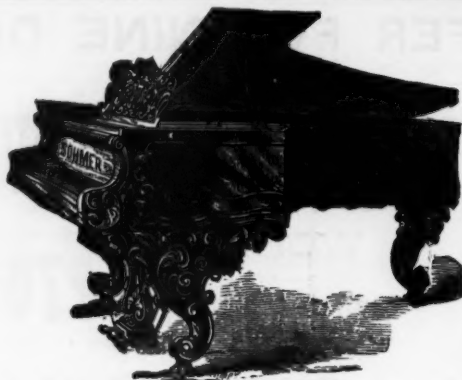
The great anti-monopolist Hon. Blowhard Beattall, says he is selling more organs than all the greedy monopolists put together. But still he is not discouraged, but is enlarging his works, determined still further to aid the people in resisting monopoly. Only when he gets all the organ business of the country into his hands will he feel that his mission is accomplished, and that there is no longer any monopoly in the organ business.

If any one thinks this advertisement is such a humbug that people will see through it, I reply that sensible people always see through my advertisements, but four-fifths of the people are fools, and I am after the fools.

BLOWHARD BEATALL, London, New Jersey.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.



NEW ENGLAND Cabinet Organs

ECLIPSE ALL OTHERS IN IMPORTANT IMPROVEMENTS!

Most Powerful, Melodious, Beautiful and Convenient. Study their Superb Qualities and you will have no other.

CATALOGUES AND TESTIMONIAL BOOKS MAILED FREE TO APPLICANTS.

NEW ENGLAND ORGAN COMPANY

Chief Offices, 1299 Washington Street, Boston, Mass.



GUILD PIANOS

Nearly 17,000 now in use.

The Best Medium-Priced Instrument ever offered to the Trade and Public.

WRITE FOR PRICES TO

GUILD, CHURCH & CO.,

682 Washington Street,

BOSTON, MASS.

"It is the sweetest-toned Piano I ever heard." From Mr. Harris, of England, the inventor of the celebrated "Harris Engine."

"Are famous for great nicety and durability of workmanship and fine tone qualities."—*Journal*.

"We recommend as being in every respect reliable and satisfactory."—*Oliver Ditson & Co.*

DYER & HUGHES, FOXCROFT, ME.,

MANUFACTURERS OF FIRST-CLASS ORGANS

—AND— ORGAN CASES.

For the Trade only.

Correspondence solicited.

Low prices and liberal terms to responsible houses.

Our Cases are all finished,

pedals hung, &c., ready to receive the action.

Send for Catalogue and prices.

Established 1866.



DECKER BROTHERS' PIANOS

MATCHLESS

PIANOS

33 Union Square, N. Y.

SYMPHONY.

SYMPHONY.

Organists of high repute unqualifiedly endorse the "Symphony" as the most complete instrument ever constructed, and an achievement totally surprising and unexpected.

Wonderful Power,

Beautiful Effects.

Seventy-five other new and beautiful styles now ready and shown in New Catalogue. A postal card will get it.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

SYMPHONY.

SYMPHONY.

A. HAMMACHER.

WM. SCHLEMMER.

C. F. GOEPEL.

A. HAMMACHER & CO., 209 BOWERY, NEW YORK,

Manufacturers of and Dealers in

Piano-Forte Materials, Tools and Trimmings,

PIANO-FORTE HARDWARE,

THE LARGEST ASSORTMENT IN THE COUNTRY

Send for our New Illustrated Catalogue.

A. HAMMACHER & CO., 209 BOWERY, NEW YORK.

PALACE ORGANS

THE BEST IN THE WORLD.

Six Grand Gold Medals and Eight Highest Silver Medals within three years; a record unequalled by any other Manufacturer of Reed Organs in the World. Send for Illustrated Catalogue to the

LORING & BLAKE ORGAN CO., Worcester, Mass., or Toledo, Ohio.

THE HENRY F. MILLER PIANOS, BOSTON.

THE HENRY F. MILLER PIANOS are represented throughout the country by houses unsurpassed for honorable dealing, and the REPUTATION OF THESE PIANOS for substantial and musical qualities is **INCONTESTABLE.**

ONLY PATRONAGE FOR HIGHEST GRADE OF WORKMANSHIP IS SOLICITED.

"Dr. Maas used one of the **HENRY F. MILLER GRAND PIANOS.** No better concert Piano had ever been heard here. It is rich and powerful in tone, and susceptible of the most delicate shadings."—*St. Louis Daily Globe-Democrat*, Jan. 12, 1883.

"The wonderful volume of tone given out by the Piano under M. De Kotski's touch, produced almost without apparent effort, is as surprising as are the purity and distinctness of his trills and runs. . . . The quality of tone will not soon be forgotten. The beautiful

melody was sung by the Piano with as much expression as a great artist could give it with the voice."—*Boston Herald*, March 27, 1883.

"The testimonial concert to Wm. H. Sherwood justified itself better than such affairs commonly do. . . . More exciting and entrancing Pianoforte virtuosity has not been heard here for many a day. . . . It is only just and due to mention that the **MILLER PIANOS** fulfilled their part in the performance nobly; in fact, leaving nothing to be desired in that regard."—*Boston Transcript*, April 19, 1883.

HENRY F. MILLER,

No. 611 Washington Street, Boston, Mass.

C. C. BRIGGS & CO.

— MANUFACTURERS OF —

UPRIGHT AND SQUARE PIANOFORTES.

BEST MATERIALS,
FINEST TONE,
LATEST DESIGNS,

—AND—

FIRST-CLASS WORKMANSHIP.

THE SUCCESS OF THE "BRIGGS" PIANO
HAS BEEN UNPRECEDENTED.



AGENTS WANTED

— FOR THE —

Sale of our Pianos
West and
South.

SEND FOR PRICE LIST.

No. 1125 WASHINGTON STREET, BOSTON, MASS

Trade Notes.

—W. W. Kimball, of Chicago, Ill., has returned from Europe.

—Mr. Gildemeester, of Chickering & Sons, is in London, England, this week.

—Edward Payson, traveling for Henry F. Miller, Boston, is ill in Kansas City.

—Messrs. Theodore C. F. Steinway and Charles Steinway are expected from Europe on Saturday.

—Fred. Lohr, of Behning & Son, left for the West on an extended business tour on Monday last.

—Dyer & Hughes, Foxcroft, Me., make a handsome exhibit of organs at the New England Fair, Boston.

—Henry F. Miller is doing a larger trade than ever. Orders for the artist grand and parlor grand come to the office every day.

—San Francisco is desirous of having a world's fair, and the Pacific coast press are already busy with the project. The cost is estimated at about \$1,000,000.

—Latest.—Yesterday at noon Judge O'Gorman appointed Benno Loew, attorney-at-law, temporary receiver of the *Music and Drama Company*. *Hic jacet*.

—Edward De Anguera, Knabe's Eastern traveling agent, has returned from the British Provinces, and is selling Knabe pianos in large quantities to Eastern houses.

—The fire which destroyed several large buildings in Independence, Kan., October 3, damaged Chandler Robbins's music bazaar to the extent of \$600. Fully insured.

—The new Baus catalogue is a gem in its way. It is gotten up in style and no money is saved to make it attractive. Augustus Baus & Co. understand how to present their pianos intelligibly to the trade.

—A new musical journal is about to appear in Boston under the management of Mr. Louis Cassier, an enterprising young journalist, well known to the trade in Boston. The name of the journal will be the *Musical Observer*.

—C. E. Woodman, who has been West in the interests of the C. C. Briggs pianos, returned to Boston Saturday. Mr. Woodman says that, although there is no perceptible boom in the music trade, a healthy condition prevails.

—The admirable Spanish musical journal, *La America Musical*, published in this city by Dr. José Godoy, is the best medium the music trade can use for advertising its instruments in the West Indies, Mexico, Central and South America.

—Behr Brothers & Co.'s new catalogue, with an illustration of the new factory building on the back page, has just been received. It contains, besides a representation of the various styles of uprights, a description of the patented cylinder top, the patent string bridge and pin block and the patent Bessemer steel Action-Frame, all among the most valuable improvements lately put into pianos.

—We have received a postal from A. H. Hammond, as assignee of the estate of E. P. Carpenter, that all the personal property now in his (H.'s) hands, and heretofore standing in the name of E. P. Carpenter, will be sold at public auction in Worcester, Mass., Monday, October 22, at 10 A. M. The property consists of organs finished and in process, and patterns, fixtures, utensils, office furniture, &c.

—FOR PIANOS.—Piano covers and scarfs for upright pianos are made in a variety of pleasing styles by Francis Neppert, of No. 390 Canal street, this city, the well-known manufacturer of piano stools. The scarfs have a silk plush border, upon which is embroidery of silk and tinsel. They are very effective and add, in a considerable degree, to the decorative effect of a piano. The

grand piano Ottoman stool, which is manufactured by this concern, is capable of being adjusted to any height to suit the convenience of the performer, while another description of Ottoman stool may be adjusted to any desired inclination.—*Ex.*

—Thomas Burd & Co., of 38 Fourth street, Brooklyn, E. D., have issued the first number of an interesting musical monthly called *The Lute*, which will no doubt be a success. In addition to its interesting contents, it presents a very handsome typographical make-up, and we congratulate it on that fact, as we believe that a paper should not only contain readable matter, but should also present handsome typography.

—Albert Weber, it is said, will try to resuscitate the defunct *Music and Drama* this week. He has secured the assistance of a Philadelphia journalist, who has a little money and is anxious to lose it. Mr. Weber should by this time have learned that the piano manufacturers will not support his paper, just as little as many of them will continue their advertisements in the *American Art Journal*, the editors of which are the salaried salesmen of Decker & Son.

Joseph P. Hale.

As we go to press, information reaches us that Mr. Joseph P. Hale, well known throughout the trade as the most successful manufacturer of cheap pianos, died at his residence in this city.

Mr. Hale has been complaining of various disorders for a year or more, but his family and friends did not consider the condition very serious.

As we are going to press, we are unable to furnish particulars until next issue.

London Trade Letter.

LONDON, England, September 25.

THE old proverb that every cloud has a silver lining is at this moment receiving a new verification in the actual state of the music trades in this country, and the statement that the present outlook is more cheerful than for a considerable period heretofore may be taken without the customary *granum salis*. Intelligence received by us from metropolitan firms verbally, and from the provinces from our numerous correspondents, justifies us in taking a very hopeful view of the immediate future.

An event of interest, we should imagine to your readers, is the introduction of the beautiful Chickering pianos by the Smith American Organ Company, so ably represented by their clever manager, Mr. Hawkins, at the warehouses, Holborn Viaduct, in this city.

This gentleman has recently returned from a most successful visit to Boston, whither he had gone in order to complete arrangements prior to taking the spacious and elegant show-rooms in Bond street, West End, in which quarter, we doubt not, that Messrs. Chickering will prove a formidable rival to many old-established firms. In the immediate vicinity we find Collard & Collard, Bechstein, Pleyel and Wolff; Chapell, Cramer & Hopkinson; so that Mr. Hawkins fully intends "bearding the lion in his den, the Douglass in his hall." "*Palman qui meruit ferat*;" in other words, "Honor to whom honor is due;" and in an age when manufacturers, to use a homely yet graphic phrase, *stick at nothing* to advance their interests—an age in which the most transparent and palpable fraud can bolster itself up with gold, silver and bronze medals—letters of approval from any *artiste*, whether eminent or the reverse, it is refreshing to be able to place our hand

(speaking editorially, as we possess *two*) on that part of our waistcoat supposed to cover our heart, and to give genuine and unqualified praise where it is deserved. Far be it from us to disparage other American makers; of whose products, by the by, a lengthened transatlantic sojourn has given us occasion to judge in *propria persona*—we desire merely to indorse the reputation which precedes these fine instruments on their advent in *la brumense Angleterre*, and to wish Mr. E. P. Hawkins all the success for which he so gallantly strives.

The Smith American Organ Company have shown very good taste in the arrangement and general get-up of their new catalogue, containing beautifully executed plates of their new designs for organ cases. The report on sales of those organs shows a steadily augmenting increase.

It will doubtless interest your readers to learn of the introduction of the "Adiaphon," a new invention, which, in exterior form, resembles the piano. It is fitted with a hammer action similar to that of the grand piano, while the strings are replaced by tuned forks, which are said to produce a novel and yet pleasing timbre of tone. The invention emanates from Messrs. Fischer & Fritsch, of Leipzig; sole agents in London, Messrs. Schmedes & Erbslote, Monkwell street, E. C.

A celebrated American pianoforte firm, whose name has not hitherto transpired, has appointed Mr. William Benson, a very talented salesman, as agent for their instruments, and as the depot has already been selected, we shall soon be able to give your readers completing details.

Mr. Elias, of Stuttgart, has also perfected and imported his new invention—namely, a harp played on the piano keys. We examined this instrument with the greatest interest, and were much pleased with the purity of the tone. It is likely to supersede the harp for private quartet or trio parties, and later, when the tone-volume has been augmented, it may be used with advantage on the concert stage or in theatres.

The "Bell" American organs are on exhibition at Manchester in the Building Exhibition, which was opened on July 19, and, having perused the new catalogue issued by this firm, candor compels us to eulogize the good taste with which it is got up.

The "Collard" trade-mark case, in which Telemachus Collard and his son, neither of whom belong to the old-established firm, "Collard & Collard" were accused of having fraudulently placed labels on pianos with the words "Collard, Collard & Co." (Henry Squires being the "Co."), has been dismissed on condition that the defendants agreed to destroy the remainder of the labels and issue no more of them. This decision has given great dissatisfaction in trade circles here, and may interest your readers.

We notice the formation of an association with a strange title; we allude to the "Piano-Tuning-Dispensing Syndicate" (Limited). Apropos, unless pianos henceforth are to be constructed on the self-tuning principle, we devoutly hope that this company will be limited. ERNST WERTHEIM.

Exports and Imports—Port of New York.

Week Ending October 3, 1883.

EXPORTS.		
U. S. of Colombia.....	1 organ.....	\$65
New Zealand.....	7 ".....	495
Mexico.....	1 piano.....	170
Glasgow.....	1 organ.....	100
London.....	11 ".....	800
Hamburg.....	35 ".....	3,500
".....	4 pianos.....	675
Bremen.....	8 organs.....	500
Argentine Republic.....	2 pianos.....	850
British West Indies.....	1 ".....	200
Havre.....	2 ".....	1,200
Total.....		\$8,549
IMPORTS.		
Miscellaneous musical instruments, &c....	167 pkgs....	\$16,442



PROFESSOR GALLY'S NEW INSTRUMENT, THE ORCHESTRONE.

Lovers of Music can now have a GOOD Cabinet Organ of superior and remarkable tone, that plays automatically, with all the **EXPRESSION** of a first-class artist, from small rolls of paper, with perforations not much larger than a pin's head. Full Organ Range. It is no Hand-Organ or Orguette affair, but a genuine Organ which any one can play. Guaranteed to be all that it is represented, or money refunded on return of the goods. Send for circulars.

RETAIL PRICE, **M. GALLY,**
\$75.00 25 EAST 14th ST., NEW YORK.

THE BEST IN THE WORLD
 — FOR —
 Parlor, Church or Chapel Use.



THE DESIGNS ARE
 FAULTLESS.



THE NEW
 ENCLAND CABINET
 ORCANS.



THE TONE IS
 PERFECT.



MANUFACTURED BY

THE NEW ENGLAND ORGAN COMPANY,
 1297 and 1299 Washington Street, BOSTON, MASS., U. S. A.

ILLUSTRATED CATALOGUES MAILED FREE.

ORGANS TO RENT AND SOLD ON INSTALMENTS.

THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame DE GONI
Mr. J. P. COUPA,

Mr. WM. SCHUBERT,
Mr. FERRARE,

Mr. S. DE LA COVA,
Mr. CHAS. DE JANON,

Mr. H. WORRELL,
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 46 Maiden Lane, New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, etc., etc., etc.

HAINES PIANOFORTES

are AT PRESENT used and endorsed by the very best OPERATIC AND CONCERT COMPANIES, ARTISTS, MUSICIANS, THEATRES, and the MUSICAL PUBLIC GENERALLY, throughout the United States, Canada and Europe.

HAINES BROTHERS,
MANUFACTURERS,
No. 97 Fifth Avenue,
NEW YORK.

A. CORTADA & CO.,

23 EAST 14th ST., NEW YORK,
Importers and Publishers of Music.
Pianos and Organs for Sale and to Rent.
Dealers in all kinds of MUSICAL INSTRUMENTS
and MUSICAL MERCHANDISE.

J. T. RIDER,
Piano Tuner,

Desires a position in a piano wareroom or factory;
has been a professional tuner for seven years.

References: S. B. Mills, Wm. A. Pond & Co., Mr
J. Burns Brown and Mme. A. Pupin.
Address Wm. A. POND & Co., 25 Union Square,
New York.

SPOFFORD & CO.,

Piano and Organ Hardware,

DOLGEVILLE (Herkimer Co.), N. Y.



THE
TABER
ORGAN CO.

FACTORY,
Worcester, Mass.

BENT PIANOS SQUARE AND UPRIGHT.

Best Medium-Priced Pianos in the World.
MANUFACTORY, 453 WEST 36th STREET, NEW YORK.
Write for Catalogue and Prices to R. M. BENT & CO.

SMITH AMERICAN ORGANS

— AND —

PIANOS ARE THE BEST.

ESTABLISHED 30 YEARS.
Over 100,000 Made and Sold.
Catalogues free on application.

THE
SMITH AMERICAN ORGAN CO.,
BOSTON, MASS.

KNABE

Grand, Square and Upright
PIANOFORTES.

These Instruments have been before the public for
nearly fifty years, and upon their excellence alone
have attained an

UNPURCHASED PRE-EMINENCE
Which establishes them as UNEQUALLED in Tone,
Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

WM. KNABE & CO.
WAREROOMS:
112 Fifth Avenue, New York.
204 & 206 W. Baltimore St., Baltimore.

F. CONNOR, PIANOS.

Factory 239 E. Forty-first St.,
NEW YORK.

Dealers admit they are the best medium-priced
Piano in America. Send for Catalogue.

N. B.—Pianos not shipped before being thoroughly
Tuned and Regulated.

THE WORLD-RENOWNED

HENRY F. MILLER

PIANO-FORTES

Have met with a phenomenal success in the Concerts of
the Great Pianists in Boston, Philadelphia, Cincinnati,
St. Louis, Chicago, Cleveland, &c.

WM. H. SHERWOOD,
CARLYLE PETERSILEA,
FRANK GILDER,
S. LIEBLING,

LOUIS MAAS,
CONSTANTIN STERNBERG,
CHARLES KUNKEL,
HENRIETTA MAURER,

EDMUND NEUPERT,
GUSTAVE SATTER,
CALIXA LAVALLEE,
EDWARD B. PERRY.

WAREROOMS:

No. 611 WASHINGTON STREET, BOSTON, MASS.

GEORGE P. BENT, CROWN ORGANS.

CHICAGO:

81 and 83 Jackson Street.

KANSAS CITY:

1304 St. Louis Avenue.

HUNER PIANOFORTES, SQUARE and UPRIGHT.

— MANUFACTURED BY —

JOHN F. HUNER, 511, 513 & 515 W. 42d St., N.Y.

CHRISTIE UPRIGHT AND SQUARE PIANOS

Send for Catalogue and Prices.
CHRISTIE & SON, 239 to 223 W. 36th St., N.Y.

B. F. BAKER Upright Piano.

THE BEST PIANO FOR DEALERS TO HANDLE.

486 Harrison Ave., Boston, Mass.

BILLINGS PIANOS

MANUFACTURED BY
BILLINGS & RICHMOND,
Factory, - 124 & 126 West 25th Street.
Warerooms, - 21 East 14th Street
NEW YORK.

C. REINWARTH, PIANOFORTE STRINGS,

114 East 14th St., New York.

McPHAIL First-Class Upright and Square PIANOS,

630 Washington Street, Boston.

HORACE WATERS & CO. PIANOS and ORGANS.

AGENTS WANTED.

Warerooms, 124 Fifth Ave.
Factory, Corner Broome and East Streets,
NEW YORK.

Send for Prices of the **PACKARD ORGAN** Manufactured by the
FORT WAYNE ORGAN CO., FORT WAYNE, Ind.

ERNEST GABLER & BROTHER GRAND, SQUARE AND UPRIGHT PIANOS.

ESTABLISHED 1854.

Factory and Warerooms, 214, 216, 118, 220, 222 and 224 E. 22d St., New York.

THE BEST PIANOS MANUFACTURED.

E. P. CARPENTER ORGAN CO.

REMOVED FROM WORCESTER, MASS.
FACTORY, FOXCROFT, ME.

MAXIMUM QUALITY. MINIMUM PRICE.

—*THE BEST ORGAN FOR THE DEALER.*—

CABLE & SONS,

—MANUFACTURERS OF—

Square and Upright Pianos.

Factory, 552 to 554 W. 38th Street, New York.

SPECIAL CASH PRICES.

WM. SCHAEFFER,

MANUFACTURER OF

Square and Upright Pianos,

456 West 37th Street, New York.

WONDERFUL INSTRUMENTS!!

On which any one can play.

THE MCTAMMANY
Organs, Melodians and Automatic Organs.

Send for Circulars, Catalogues of Music, &c.

J. MCTAMMANY, Jr.
Inventor & Manufacturer. Worcester, Mass., U.S.A.
AGENTS WANTED.**BOSTON**
Musical Instrument Manufactory.

Send for Catalogue and Price List.

**BAND INSTRUMENTS.**

71 Sudbury Street, Boston, Mass.

ESTABLISHED 1847.

SAMUEL PIERCE,

READING, MASS.

Largest Organ Pipe Factory in the World.

METAL AND WOOD

Organ Pipes

The very best made in every respect.

A specialty made of turning the Highest Class
VOICED WORK, both Flue and Reed.
Is also prepared to furnish the best quality of Organ
Keys, Action, Wires, Knobs, &c.

IVERS AND POND
PIANOS
STANDARD OF EXCELLENCE

WE MANUFACTURE

Grand, Upright and Square

PIANOFORTES

OF HIGHEST GRADE ONLY.

And desire active and responsible dealers in all parts of
the country where we are not represented.

Catalogues and prices mailed upon application.

IVERS & POND PIANO CO.
597 Washington Street, Boston, Mass.**STRAUCH BROS.,**

—MANUFACTURERS OF—

Grand, Square and Upright

PIANOFORTE ACTIONS,

Nos. 116 & 118 Gansevoort St., Cor. West St., New York.

"BEHNING" PIANOS,

GRAND, SQUARE AND UPRIGHT.

Warerooms, No. 15 East Fourteenth Street, NEW YORK.

JULIUS BAUER & CO.,

Piano Manufacturers,

156 and 158 WABASH AVE., CHICAGO, ILL.

PEEK SQUARE AND UPRIGHT PIANOS.

ESTABLISHED 1850.

Highest Grade of Excellence, Lowest Possible Prices.

Dealers will find it to their interest to get our prices and fully illustrated Catalogue.

PEEK & SON, 124 West 35th Street, New York.

CORRESPONDENCE SOLICITED FROM ALL PARTS OF THE GLOBE. CIRCULARS MAILED ON APPLICATION.

ITHACA ORGANSAre wafted triumphantly into brilliant ascendancy over all others,
through their nightingale sweetness and unexampled durability, actually
growing better with use, therefore warranted for ten years.

—SWISS CHIMES A SPECIALTY.—

Novelty in styles a great feature.

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